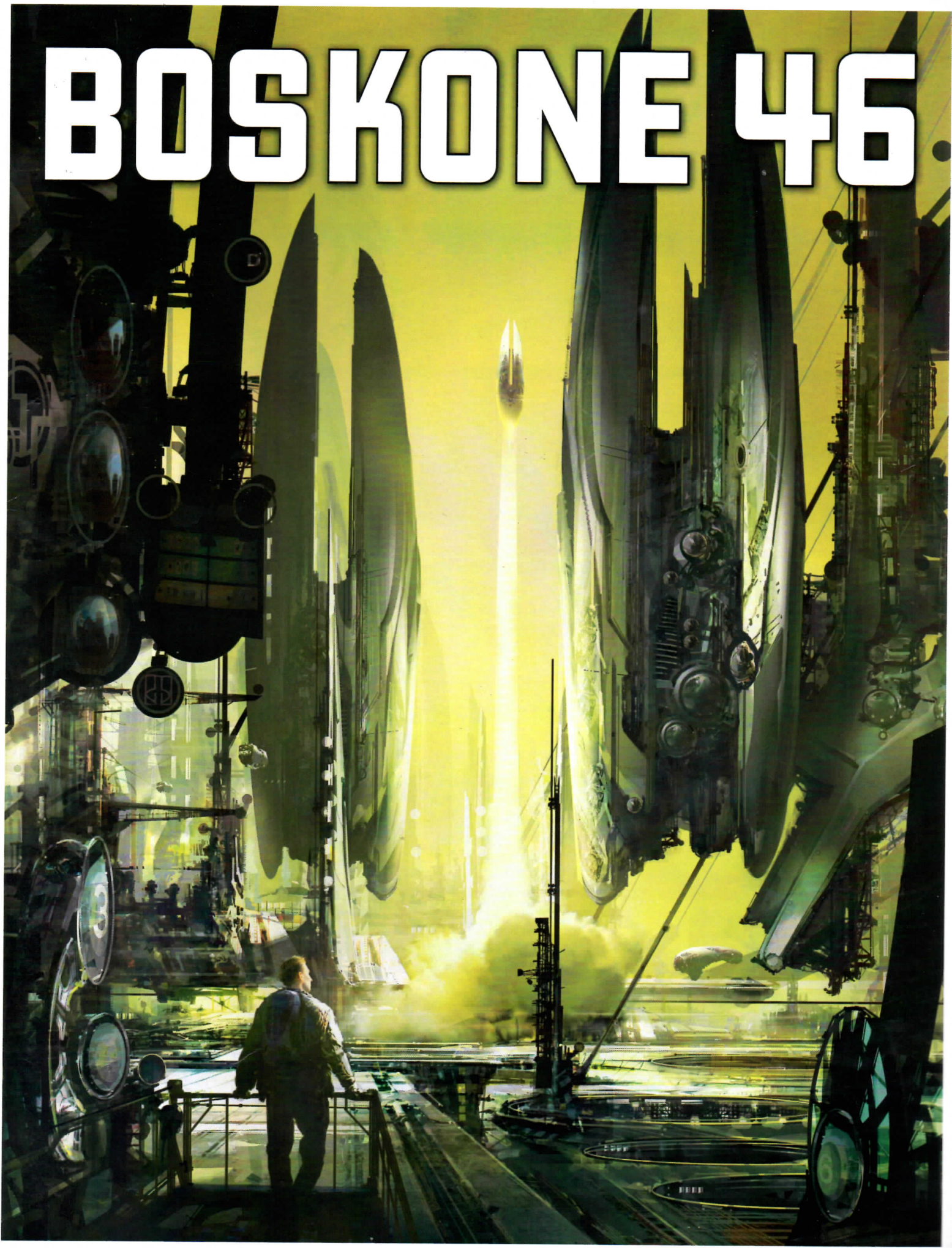


BOSKONE 46



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ABOUT NESFA

WHAT IS NESFA?

The New England Science Fiction Association is the parent organization for Boskone and NESFA Press. The members are all volunteers who love science fiction. NESFA was founded in 1967 to pursue SF-related projects and schmooze. Our ethic can best be summed up by “have fun doing work you like.” We are passionate about SF, and enjoy talking about and doing things to share our interest with the world. We have about four hundred members (mostly subscribing members) from all over the world. Anyone interested can join as a subscribing member by paying the annual dues of \$16.

MEETINGS

NESFA generally holds two scheduled meetings every month, on Sunday afternoons. One is a business meeting to conduct official business, and the other meeting is for casual socializing and committee meetings. Also, nearly every Wednesday night members gather at our clubhouse for formal or informal work sessions, and more socializing.

BOSKONE

Boskone, our regional SF convention held every February, is the oldest SF convention in New England, and attracts over one thousand attendees. Typical elements of Boskone include: an extensive program with panel discussions, presentations, artist slide shows, round-table discussions, docent tours, kaffeeklatsches (open-format, author-to-fan conversations), readings, autographing sessions, films and anime, a first-rate SF art show, a dealers’ room featuring genre books and paraphernalia, a special event on Friday night, and a presentation event on Saturday night.

NESFA PRESS

NESFA Press is a small press in the science fiction and fantasy field. We publish the Boskone Guest of Honor books, some Worldcon Guest of Honor books, some fannish books, and the NESFA’s Choice

series—which reprints previously out-of-print works of classic SF. Please stop by the NESFA Sales table in the Dealers’ Room and check out the numerous volumes in this acclaimed series.

AWARDS WE GIVE

NESFA also sponsors two annual awards: the Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) and the Jack Gaughan Award. The Skylark is presented annually at Boskone to some person who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late “Doc” Smith well-loved by those who knew him. The Jack Gaughan Award is also presented annually at Boskone to an emerging artist chosen by a panel of judges. Previous judges have included Vincent Di Fate, Kelly Freas, Bob Eggleton, and Michael Whelan.

READING RECOMMENDATIONS

NESFA continues to maintain a list of Good Stuff to Read. Even when the period for Hugo nominations is over, we keep the lists for the current year, as well as previous years, available on the Web. These provide a reference source for finding good books, as well as for Hugo recommendations.

CLUBHOUSE & LIBRARY

The NESFA clubhouse is at 504 Medford St., Somerville (phone 617-625-2311), just off Broadway near Magoun Square. The clubhouse also houses NESFA’s Library of seven thousand science fiction books, a great reference collection, and an extensive run of SF magazines and fanzines. Members may borrow any item, by signing it out in the logbook.

For more information, please visit our website at www.nesfa.org, email us at info@nesfa.org, or stop by the NESFA Sales table and chat with the people there.



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IRENE GALLO

is the Art Director for Tor/Forge since 1994, and for Starscape since its launch in 2001. She is a six-time Chesley Award winner for Best Art Director, an award given out by the Association of Science Fiction and Fantasy Artists.

Irene is on the board of Directors of the Society of Illustrators, and along with Daniel Dos Santos, she runs a regular painting demo series called Art Out Loud. They also organize an annual charity auction of miniature SF/F paintings called MicroVisions. Irene is also the art director of Tor.com and blogs about illustration there and at her own site, The Art Department.



tor-forge.com

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SIGNS (PRE-CON):

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SIGN SHOP: Sheila Perry

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PUBLICATIONS

COLOR FLYER LAYOUT:

Geri Sullivan

COLOR FLYER COPY:

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HELMUTH NEWSLETTER:

Jim Burton

PR2: Sharon Sbarsky

SOUVENIR BOOK: Tony Lewis

SOUVENIR BOOK LAYOUT:

Alice N. S. Lewis

SOUVENIR BOOK ADS:

Debbie King

POCKET PROGRAM:

Mark Olson

RESTAURANT GUIDE:

Mary Fitzgerald

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GUEST LIAISON: Laurie Mann

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SKYLARK AWARD ADMINISTRATOR:

Gay Ellen Dennett

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Ted Atwood & Mark Olson

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Priscilla Olson & Rick Katze

DEBRIEFING: David Grubbs

GUEST OF HONOR

JO WALTON

BY PATRICK NIELSEN HAYDEN

When I first met Jo Walton, she was monospaced type on a terminal screen.

It was the mid-to-late 1990s, after the GENie SFRT but before blogs—that period of a few years during which the Usenet rec.arts.sf.* hierarchy seemed like the place to be. And one of the ornaments of those newsgroups was this person I didn't know, who seemed to be in every thread, making every conversation smarter. She knew contemporary SF and fantasy, she knew the field's history, she seemed to read roughly a book a day, and she talked about it all with energy and insight and joy.

In her .sig file was a URL. I eventually got curious and pasted in into my Web browser. It went to a personal site. Oh dear, I said to myself, poetry. Then: Oh my goodness. *Good* poetry.

I did that thing fiction editors supposedly never do—I wrote to her, saying, “Do you write fiction? Do you have anything I can see?”

All of which ultimately led to the publication of Jo's first novel, *The King's Peace*, in 2000. Since then she's published a sequel (*The King's Name*, 2001), won the John W. Campbell Award for Best New Writer, published a novel distantly related to the first two (*The Prize in the Game*, 2002), published an “Anthony Trollope novel about dragons” (*Tooth and Claw*, 2003, which won the World Fantasy Award), moved from Wales to Montreal, written the brilliant “dark cozy” alternate-history *Farthing* (2006) in “six weeks of white-hot political rage,” and followed it with two amazing sequels, *Ha'penny* (2007, and winner of the Prometheus Award) and *Half a Crown* (2008). All while continuing to write online, these days mostly on her LiveJournal and at Tor.com, hosting an endless series of interesting conversations in both venues.

That talent for conversation isn't incidental to what Jo Walton is. She's a terrific writer, but she's also an even rarer thing, a truly gifted *salonnière*, someone who starts conversations



that other people want to join, and makes it all seem as easy as breathing. In person or online, where there's Jo Walton, there's good talk, often between people who would never have otherwise known or appreciated one another. Jo is herself a great appreciator and a tabulator of who ought to get to know whom. In the best sense of the word, she is the most naturally *fannish* professional writer I have ever known.

If there's a single preoccupation that ties together Jo-Walton-the-storyteller and Jo-Walton-the-fan, it's *civilization*: how we build it, what it costs, what it takes to maintain it, how easily it's lost. That's what connects the author of *The King's Peace* to the woman who once, in conversation with me and Teresa, referred to the Romano-Britons as “we.” (If I recall correctly, she was being outraged that a Welsh country church she wanted to show us was locked. “We didn't lock our churches when the *Vikings* came!” Point.) It's what connects that fantasist to the social satirist who wrote what is perhaps Jo's most widely-read work, the Usenet song “The Lurkers Support Me in Email.” And it's what connects all of these to the author of the brilliant social comedy of *Tooth and Claw* and to the incandescent passion of *Farthing* and its sequels.

Many years ago, Jerry Pournelle said (in *West of Honor*) that “We say we love peace, but it doesn’t excite us. Even pacifists talk more about the horrors of war than the glories of peace.”

Jo responded on LiveJournal (in April 2003—a fraught historical moment; you can look it up):

“He’s right too, because the glories of peace are so totally taken for granted and hard to see, until they’re gone, and they’re self-evident rather than exciting, not that way, often not in story ways.

“So here’s an impressionistic stream of consciousness list of some of the glories of peace as they occur to me this afternoon:

“Libraries, museums, travelling exhibits in museums that go to different countries. The post office, which delivers mail safely for anyone all over the world. Banking, especially international banking. Pacifists—people who can actually live their whole lives unwilling and unable to fight, and die natural deaths. Bonsai trees. People who make a living by providing entertainment for other people. People who make a living doing pure scientific research. Streetlights. Paved streets. Railways. Bookstores with chairs and bathrooms and huge selections of books. Used bookstores with cats. Science fiction fandom. Sushi. ‘Maneki Neko.’ Communities on the internet—yes, it was military research. Military research that sprouts unexpected tendrils and blossoms into glorious unpredictable flowers for everyone to use. The space program. Voyager II. Galileo. Sojourner and Pathfinder. The model of Sojourner in the science museum. Marriage. Civil Union between people of any gender. Window boxes with flowers. Children playing safely in the neighbourhood. Schools. Universities. Liberal Arts degrees. Pure science degrees. Neato state of the art computers running silly games. Welltris. Weekends. Forty hour weeks. Holidays—the whole assumption that people have time when they are not working. Palm Pilots. Psions. Gameboys. Digital watches. Radio 4. Laws against fraud and corruption and theft that are enforced. Corporations that obey the law. Armies that obey the law. Buses that run on time. Metro/Underground/Subways in cities. Public transport in the countryside. The Open Source movement. Being able to make plans for tomorrow, next week, next year. Being unafraid. Bored soldiers. Old soldiers. Fusion cuisines. Long complex meals with wine. Chocolate. Bananas. The confidence that

AWARDS AND NOMINATIONS

- 2001 Finalist, John W. Campbell Award for Best New Writer
- 2001 Finalist, Compton Crook Award for Best First Novel (for *The King’s Peace*)
- 2001 Finalist, *Locus* Poll, Best First Novel (for *The King’s Peace*)
- 2002 Winner, John W. Campbell Award for Best New Writer
- 2004 Winner, World Fantasy Award for Best Novel (for *Tooth and Claw*)
- 2007 Winner, *Romantic Times* Reviewers’ Choice Award (for *Farthing*)
- 2007 Finalist, Nebula Award (for *Farthing*)
- 2007 Finalist, Sidewise Award (for *Farthing*)
- 2007 Finalist, *Locus* Poll, Best Novel (for *Farthing*)
- 2007 Finalist, John W. Campbell Memorial Award (for *Farthing*)
- 2007 Finalist, Quill Award (for *Farthing*)
- 2007 Finalist, Rhysling Award (for “A Candlemass Poem”)
- 2008 Winner, Prometheus Award (for *Ha’penny*)
- 2008 Finalist, *Romantic Times* Reviewers’ Choice Award (for *Ha’penny*)
- 2008 Finalist, Lambda Award (for *Ha’penny*)
- 2008 Finalist, Sidewise Award (for *Ha’penny*)
- 2008 Finalist, Sunburst Award (for *Ha’penny*)
- 2009 Finalist, *Romantic Times* Reviewers’ Choice Award (for *Half a Crown*)

chocolate and bananas and tangerines and cream and fresh meat will be there in continuing time. Bach. Falling in love. Seeing the full moon without fear. People going to the moon. A health service. A loyal opposition. Routine changes of government. Complaining about how dull politics is. Satire. Freedom. Hope. Chances for happiness to happen.”

To which I would add another of the “glories of peace”: Jo Walton. One of the ultimate benefits of settled civilization is the opportunity to enjoy people like her. Hooray, therefore, for civilization. ■

GUEST OF HONOR

JO WALTON BIBLIOGRAPHY

NOVELS

- The King's Peace* (October 2000, Tor Books)
The King's Name (December 2001, Tor Books)
The Prize in the Game (December 2002, Tor Books)
Tooth and Claw (November 2003, Tor Books)
Farthing (August 2006, Tor Books)
Ha'penny (October 2007, Tor Books)
Half a Crown (August 2008, Tor Books)
Lifelode (February 2009, NESFA Press)

SHORT FICTION

- "Sandman", *Intermix* 1995
 "At the Bottom of the Garden", *Odyssey* 1999
 "Dancing Time", *AdHoc* 1999
 "Relentlessly Mundane", *Strange Horizons* 2000
 "Unreliable Witness", *Strange Horizons* 2001
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 (Reprinted in *Year's Best Fantasy 2*, 2002,
 edited by David G. Hartwell & Kathryn Cramer)
 "What Would Sam Spade Do?" *Baen's Universe* 2006
 (Reprinted in *The Best of Jim Baen's Universe*, 2007,
 edited by Eric Flint)
 "What a Piece of Work!" *Subterranean* 2006
 "The Comrades Decide to Continue Their Struggle",
Glorifying Terrorism (2007), edited by Farah Mendlesohn
 "Tradition", *Lone Star Stories* 2007
 "Remember the Allosaur!" *Lone Star Stories* 2008
 "Three Twilight Tales", *Firebirds Soaring* (2009),
 edited by Sharyn November
 "Escape to Other Worlds With Science Fiction!" Tor.com 2009

POETRY

- "The Hull" *Artemis*, 2000
 "Is this the Face" *Lone Star Stories* 2005
 "A Candlemass Poem" *Lone Star Stories* 2006
 "Blood Poem IV" *Goblin Fruit* 2006
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 "Post-colonial Literature of the Elves" *Mythic 2*, 2006
 "Ares and Athena" *Poetry From the Trenches*, 2006
 "Eucatastrophe Poem" *Lone Star Stories*, 2006
 "Le Morte de MacArthur" *Lone Star Stories*, 2007
 "Cendrillon at Sunrise" *Asimov's* 2007
 "Sibyl" *Lone Star Stories* 2008

OTHER WORKS

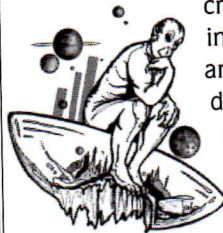
- GURPS Celtic Myth* (with Ken Walton)
 (1995, roleplaying supplement)
Muses & Lurkers (2001, poetry chapbook,
 edited by Eleanor Evans)
Realms of Sorcery (with Ken Walton)
 (2002, roleplaying supplement)
Sibyls & Spaceships (2009 poetry chapbook,
 edited by Geri Sullivan, NESFA Press)

Happy Birthday Jane Yolen!

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OFFICIAL ARTIST

STEPHAN MARTINIERE:
FUTURE-NATURAL ARTIST

BY LOU ANDERS

First and foremost, we all read speculative fiction for its sense of wonder, its ability to transport us, as surely as any futuristic teleporter or magical rabbit hole, into worlds strange beyond imagination. Whether it is the forest dwellings of Lothlórien or the sands of Dune, when we think of the great stories, it is great vistas that spring first and foremost to our mind. It's even been said that science fiction, in particular, is the literature of setting. Every SF&F tale begins with a place, whether we're speaking of "once upon a time" or a galaxy "far, far away," and if you can sell the reader on the reality of the place, you are more than halfway home. And no illustrator working in our field conjures place like the incomparable Stephan Martiniere.

Stephan Martiniere takes what is central to the core of speculative fiction—that overwhelming excitement, that sense of wonder, that only fantastical and futuristic vistas of jaw-dropping scale can impart, but he renders it in masterful, sophisticated, painterly ways. Science fiction perpetually is caught between its pulp roots and its literary promise, a genre that can be as relevant as *1984* or *Fahrenheit 451*, but which can also be as pulse-poundingly gripping as *Star Wars* or *The Matrix*. The eye-popping exists side-by-side with the mind-expanding. The challenge facing those of us who must present SF&F to the modern audience is how to capture the excitement of genre fiction but leave behind the embarrassment of the metal bikinis clichés. The genre has grown both up and out. Science fiction and fantasy have exploded into our films and television, our video games, even into so-called "mainstream" literature. Amidst this profusion of attention-grabbing options, we gain nothing by sacrificing our core strengths, by hiding our genre roots in generic covers. The question is how to be inclusive—enticing new readers to the field—without being exclusive. How to speak to the core strengths of the genre while putting its best foot forward and leaving its adolescence behind?



Stephan Martiniere

Stephan Martiniere is the man for that, an illustrator who conjures up alien worlds and far, lost lands, that appear to drip with detail even as he often builds them up from deceptively simple layers. I once opined that he was one of the few digital artists whose end result looked hand painted, rather than computer rendered, and while there are quite a few illustrators whose work fits that description today, to see him explain how he executes his paintings is to see how, with the manipulation of a few simple shapes, he crafts a scene full of wonder and depth in a way that's still unique in my experience. It's that depth I love so much, as if the illustration were a tunnel leading the eye deeper into the story, which is of course exactly what it does. For who can look at his cover

continued on page 10



Stephan Martiniere

OFFICIAL ARTIST



Stephan Martiniere

of Ken MacLeod's *Engine City*, or Ian McDonald's *River of Gods*, or Daniel Abraham's *A Betrayal in Winter*, or Michael Swanwick's *The Dragons of Babel* and not want to journey further into those worlds? Stephan's paintings are like glimpses down side streets of the imagination, calling us in for a closer look. Rather than robbing the reader of their own imaginative contribution, they entice, hooking our curiosity and speaking directly to that sense of wonder we all read for.

It's no wonder that his career is spread out across game design, concept design for film, animation, and SF&F cover illustration, because his work is so deeply informed by and

AWARDS

Stephan Martiniere has won numerous awards including:

- The Grand Master Award from Ballistic Media's EXPOSÉ 4
- A Master Award and five Excellence Awards from Ballistic Media's EXPOSÉ 3
- Two Master Awards and one Excellence Award from Ballistic Media's EXPOSÉ 2,
- The British Science Fiction Association Award for Best Cover of 2004
- The Chesley Award for best hard cover of 2006,
- A Silver Award for Editorial in 1997 and a Gold Award in 2004 from Spectrum
- A Thea Award for his work on the Paramount theme park Super Saturator in 2001
- As a director for the animated special "Madeline," he won the Humanitas Award, the A.C.T. Award and the Parent's Choice Award and was nominated for an Emmy Award

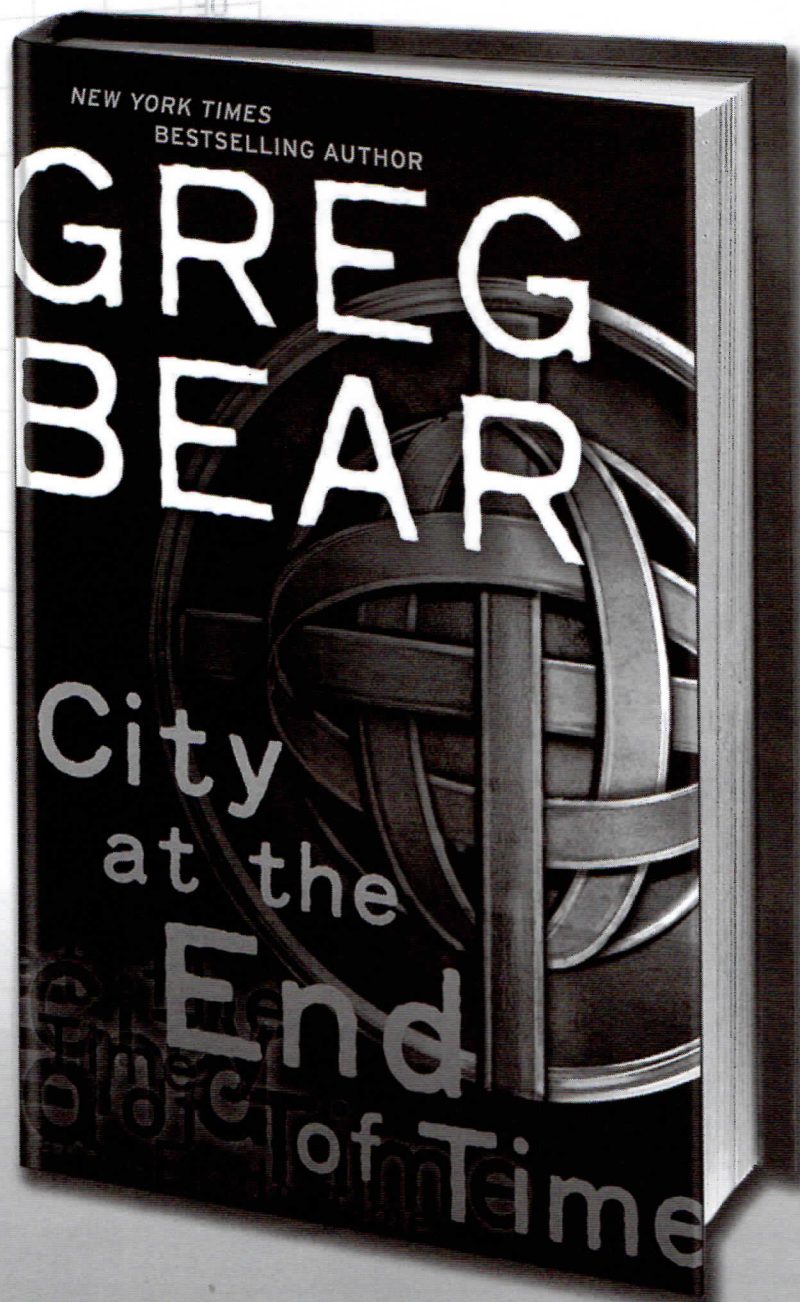
so strongly evokes a sense of narrative. Beautiful images, any one of which you'd be proud to hang on your wall, that don't hide their generic roots, but celebrate them in bold yet mature ways. He is a science fiction and fantasy artist for the 21st century, whose fame, though considerable, is only growing, and whose talent is inexhaustible.

I'm proud to have worked with him on as many covers as I have (17 to date, and hopefully many more in the years to come). I can't think of any better tour guide to have taken us to the future metropolis of Ian McDonald's *India and Brazil*, or the far away planets and dimensions of Joel Shepherd's and Kay Kenyon's worlds. When I need someone to convince me that an impossible place exists—aye that it must exist—and to do so in a manner that will take my breath away, I know who to call. His work presents worlds I want to live in, promising excitement around every corner. And really, isn't that everything you want cover art to do? ■

A 2008/2007 Hugo Award nominee, 2008 Philip K. Dick Award nominee, 2007 Chesley Award nominee, and 2006 World Fantasy Award nominee, Lou Anders is the editorial director of Prometheus Books' science fiction and fantasy imprint Pyr, as well as editor of several acclaimed anthologies, the latest being *Fast Forward 2* (Pyr, October 2008) and *Sideways in Crime* (Solaris, June 2008).

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—*The Philadelphia Inquirer*

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—*Locus*

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SPECIAL GUEST

IRENE GALLO

BY GREGORY MANCHESS

Irene Gallo considers herself one of the luckiest people in the world. She gets to do exactly what she set out to do, each and every day at one of the world's most successful publishers, in the heart of her favorite city, New York. Jobs like Irene's do not pop up every day, and usually take years of searching to find. But again, Irene considers herself lucky. She was actually at that famous address: she followed a dream and turned right at Place and right again at Time, and found herself head art director at Tor books when the previous art director had wandered off to pursue other quests.

But with luck again, Irene had what it took to do the job. Skills? She wouldn't say that. Experience? She wouldn't admit to that either. What Irene had and has always had, it would appear, is a passion for design and a passion for science fiction. Those two things together, with a personality that believes anything is possible, as long as it's in New York, was all she ever needed to become one of the business's most respected, and now experienced, art directors in the world.

Her luck started as early as when she applied to Cooper Union's Design Department, putting last minute touches on a portfolio in the car on the way to the school. Perhaps they read the desire in her eyes, but in truth, Irene was a good drawer herself, and it showed her enthusiasm in the work. But she'll tell you she had no illusions of becoming an artist. She wanted graphic design to be her life, and she pushed toward it.

For years she would stealthily peruse the sf conventions, listening and watching and learning the business. She understood that sf/fantasy publishing lives and breathes within its fandom, and learning as well that the authors



Greg Manchess

and artists are all fans themselves. Being a fan herself, she brought this information back to her job, and art directed from this insight.

Now she's the one looking for the passion in other people's portfolios. She's very good at recognizing another's passion, many times before the artist has even developed to their full potential. She knows what it takes to learn good drawing, a key factor she says, in understanding good cover work. But she patiently waits. She isn't one to push, and she knows they'll know when they are ready.

Irene can agonize over a cover, but her methods are really quite simple: let the artist do something cool. She believes that the hardest part of her job is picking the right person for the assignment. If she's done it well, she's just managed to cancel out most of the grief involved in producing book covers. She believes in the artists she chooses and let's them do what they do best. Certainly she works as a guide, since she loves designing what we all see on the shelves, but she knows if the artist paints something they themselves would put in a portfolio, then it's likely that cover piece will be something the reader will potentially put in their bag.

Then it all comes full circle. This is why she feels so lucky. Because everyday, Irene Gallo's eyes are watching and learning and giving Tor Books the best covers on the market. With a passion for Graphic Design and Science Fiction. Lucky for us. ■

Anticipation

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Le 67^e congrès mondial de science-fiction

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August 6–10, 2009
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Montréal, Québec, Canada



Contact us:

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FEATURED FILKER

DR. H. PAUL SHUCH [A.K.A. DR. SETI®]

BY DAVID BRIN

Dr. H. Paul Shuch (a.k.a. Dr. SETI®), now Executive Director Emeritus of the grassroots SETI League, is a distinguished engineering professor credited with designing the world's first commercial home satellite TV receiver. Thrice retired, he is this year serving as Visiting Professor of Electrical Engineering at the Heidelberg University of Applied Sciences.

My own connection with Paul has come from our overlapping interest in the possibilities of contact with life beyond the Earth. Of course, I get to range pretty far in space and time, as a science fiction author. But it is wearing my other hat, as a licensed astronomer, that I've had the great pleasure of swapping ideas—and occasionally sparring—with Paul's delightful intellect over the likelihood and consequences of radio contact with advanced civilizations that may lie out there, among the nearby stars.

Ah, but then, Paul wears many hats, as well. And one of them is covered with fannish pun-buttons and flashing lights that throb in metronome time. Because, of course, Paul Shuch is also a maven, a master of the art of the jongleur, the traveling bard, updated and modernized as the marvelous craft of filk.

Paul wrote all the songs in the three SETI League songbooks (and performed them on his two currently available CDs). He has been using his own filks in the classroom for the past three decades, believing that lyrics make memorable mnemonics. A few examples:

"Karl Jansky" teaches the conversion factor that bears the subject's name, with its final verse:

"We Measure flux density these days in Janskys.
They equal (you may be aware)



Just ten to the negative twenty six Joules
Per second per Hertz meter squared."

He wrote "L, S, C, X, and Ku" to teach his students the MIT Radiation Laboratory standard designations for the microwave frequency spectrum, with this chorus:

"L, S, C, X, and Ku—
Outside the lab, nobody knew
What the frequencies mean,
What the wavelengths had been.
'Twas a classified scheme
Through and through."

And "Oh, Be A Fine Girl, Kiss Me" is a musical rendition of the classical memory aid taught to generations of astronomers, to help them recall the Harvard stellar classification system in order of luminosity.

"Thus, it is a mnemonic for a mnemonic, making it perhaps the first ever mnemonic squared!

Oh, shall I fill in some bio-background? Paul is a member of the International Academy of Astronautics, Fellow of the British Interplanetary Society, Fellow of the European Radio Astronomy Club, vice-president of the Society of Amateur Radio Astronomers, Hertz Foundation Fellow, and Fellow of the Radio Club of America, he is the author of more than 500 publications, and has received numerous honors and awards. He lives on a radio-quiet hilltop in northern Pennsylvania with his biologist wife, two of their seven recombinant DNA experiments, ten networked computers, three motorcycles, three radio telescopes, and an antique MG-TD

roadster. His airplane, an over-equipped 1971 Beech Sierra, doesn't live with them, but is hangared in nearby Lock Haven PA. What a lively life.

As happens among lively minds, Paul and I disagree over whether humanity ought to be beaming loud "Yoohoo!" messages to the stars, before we know what's going on, out there. But if we must be shouters (and by deep-rooted personality, perhaps we must), I'd rather start with some of his songs. They'd attract the right kind of folk. Or filk.

So congrats for choosing this triple threat—scientist, wild-eyed alien-seeker and minstrel-sage—as a wonderful Boskone's guest. ■

SOME SONGS OF DR. SETI

Ballad of the Wow! Signal

Burning Rubber to the Edge of Space

Computer Chanty

Cosmic Carl

Crazy

Dawson's Tenure

ET, Speak Up

Extraterrestrial Relays

Fly Again

Fourth Rock From The Sun

Frank Drake's Equation, Oh

Grote Reber

Hydrogen Line

Jet Song (with Robert A. Heinlein)

Karl Jansky

Katrina

L, S, C, X, and Ku

Little Green Man

Make A SETI Station With The Junk Behind Your Home

NRAO

Oh, Be A Fine Girl, Kiss Me

Pegasus 51

SETI At Home

The SETI League Anthem

So Quickly Gone

The Suns Shall Never Set on SETI

Seattle in 2011



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Our location in downtown Seattle is a short distance from the Science Fiction Museum, the Experience Music Project, Pike Place Market, the Monorail, Space Needle, and the Pacific Science Center.

Seattle is bidding to host its second World Science Fiction Convention on the 50th anniversary of its first World Science Fiction Convention (Seacon, the 1961 Worldcon) in August of 2011.

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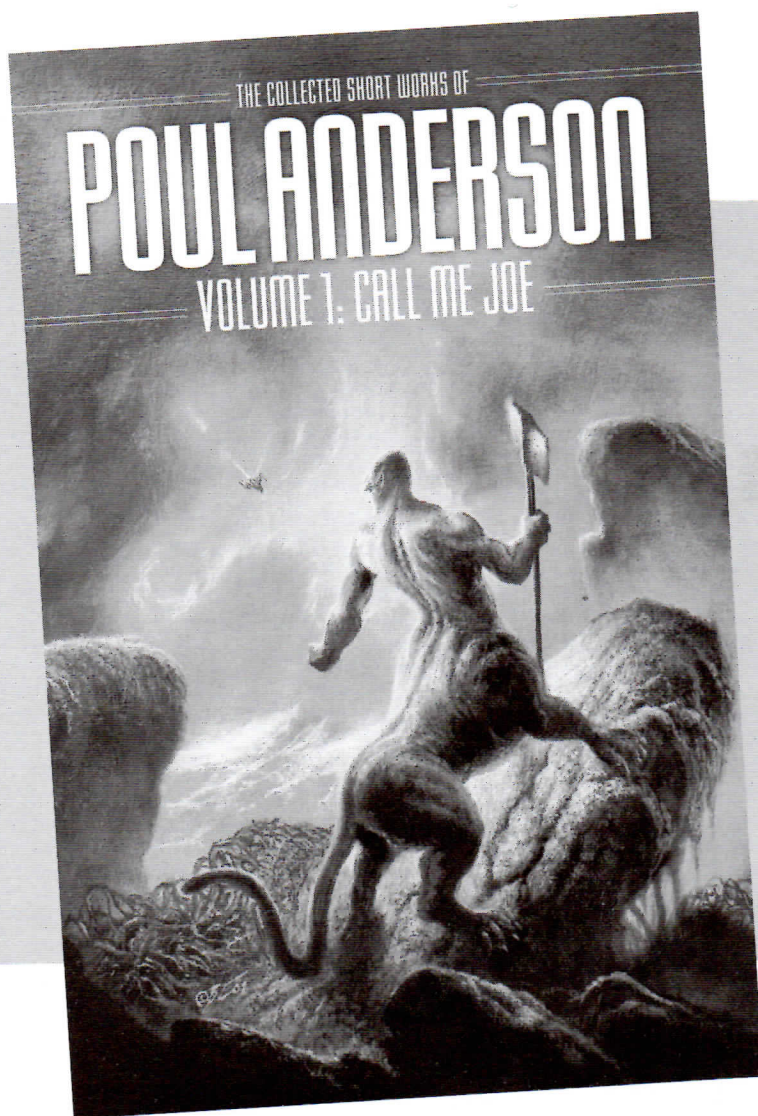
<http://www.seattlein2011.org>

NESFA PRESS GUESTS

GREG & ASTRID BEAR

Greg Bear has won 2 Hugos and 5 Nebulas, published over 30 books, was President of SFFWA, acted in an advisory capacity for the CIA, Homeland Security and Microsoft, among other agencies and corporations, had artwork published in *Galaxy* and *Fantasy and Science Fiction*, was Boskone 25 Guest of Honor, and lots of other things including writing the introduction for *Call Me Joe, Volume 1 of the Short Fiction of Poul Anderson*. Astrid Bear, his wife,

is the daughter of Poul and Karen Anderson, She has served on various convention committees, including SFCon 70, Costume Con 1 and 2, the board of Clarion West, chaired the Nebula Awards weekend in Seattle 2004. She currently serves on the board of the Friends of the University of Washington Libraries. Her hobbies include fiber arts, weaving, spinning, dyeing, and knitting. Together they have served on the advisory board for the Science Fiction Museum and Hall of Fame in Seattle, from the preliminary planning through opening day and beyond. ■



One of the latest books out from NESFA Press:

**Call Me Joe:
Volume 1 of the Short Fiction
of Poul Anderson**
\$29.00

This volume (the first of a multi-volume series) contains a selection of Poul Anderson's early writing, including a large number of his stories from the late 1940s and his Hugo winning story "The Sharing of Flesh." There are 25 selected short stories and 20 examples of his verse. Introduction by Greg Bear.

Come on down under to Aussiecon4

68th World Science Fiction Convention
2-6 September 2010, Melbourne Australia

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Author

Shaun Tan

World Fantasy, Aurealis and Ditmar
Award winning artist

Robin Johnson

Fan guest of honour

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Rose Mitchell

Drop by the Aussiecon4 table at
Anticipation

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UK SG12 0HR

Europe

Vincent Docherty
Koninginnegracht 75a
2514 AH Den Haag
The Netherlands



THIRTEEN PIECES OF EVIDENCE THAT GEOFF LANDIS IS AN ALIEN

BY MARY TURZILLO

1. He graduated from MIT, earning twin degrees in physics and electrical engineering. This is a perfect cover for someone infiltrating the high echelons of the Terran scientific community.

2. He earned these degrees despite irregular homework completion, devoting his time to model rocketry, obviously an attempt to engineer a vehicle to return to his home planet.

3. He has won two Hugos and a Nebula. His work is praised for remarkably realistic portrayal of survival on the lunar surface, time machines, and black holes—almost as if he had experienced these things personally.

4. Yet reviewers also praise the psychological realism of his work. He has obviously mastered alien techniques of mind reading and possibly mob control.

5. He holds seven patents and has published over 350 scientific papers. Example: "Radiative Transfer Analysis of Dust Deposition on the Mars Exploration Rover Panoramic Camera (Pan-cam) Calibration Targets." Many of these are written in language the layman is at a loss to understand. Perhaps Babelfish's programming capabilities are not sufficiently advanced to translate his home planet's language. Others are remarkably clear, so much so that nonscientists understand them easily. These are no doubt intended to allay the suspicions of the wary.

6. He designed an instrument to measure dust accumulation on solar cells for a 1997 Mars mission called Pathfinder. Dust? Are we talking nanoparticles with intelligent capability left behind by previous aliens?

7. He named a rock on Mars (the name was Yogi). There is evidence that the rock may have been a personal friend.

8. Later, he was part of a scientific team which has so far spent five earth years exploring the surface of Mars. Almost all the human Mars missions in which Landis did not participate crashed or disappeared. Yet the two missions, including de-



Geoff Landis

ployment of three separate vehicles, in which he did play a role, have survived and many times outlasted their projected life spans. Perhaps he has friends in high places?

9. He is a photovoltaic specialist, whatever that means, and shows a suspicious interest in all things solar, most recently being part of Solar Probe Plus, a mission to dive into the solar corona. While this scenario bears a disconcerting resemblance to a Ray Bradbury yarn, or perhaps a Pink Floyd number, it does raise the question of whether his species is a photosynthetic form of life.

10. In addition to his short story collection *Impact Parameter*, he recently published a book of poetry called *Iron Angels*. Obviously, "iron angels" is a rough translation of the name of a major species from his home planet.

11. He claims to live with Mary Turzillo and two cats. Yet when questioned about him, they only respond with secretive grins.

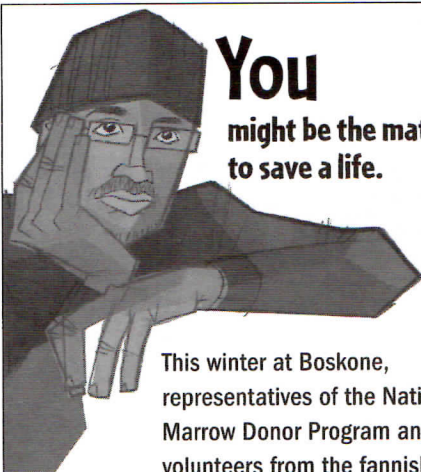
12. His work has been translated into over 21 foreign earth languages (and probably many alien languages we do not know about). Obviously, foreign governments take an interest in his startling innovations.

13. He has a number of awards besides the Hugos that invite suspicion, including the Seiun, the Rhysling, the Asimov's Readers Award, and the AnLab Award, not to speak of scientific recognition, all indicating his work's inexplicable acquaintance with alien environments. Most disquieting, his novel, *Mars Crossing*, won the Locus award for best First Novel. Readers were astonished at the accuracy of detail of the Martian landscape. Need I say more?

An up-to-date list of Geoff's writings can be found at http://www.geoffreylandis.com/G_Bibliography.html

PREVIOUS HAL CLEMENT SCIENCE SPEAKERS

Boskone 44, 2007 Richard Binzel
Boskone 43, 2006 William K. Hartmann
Boskone 42, 2005 Alastair Reynolds
Boskone 41, 2004 John Cramer



You
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This winter at Boskone, representatives of the National Marrow Donor Program and volunteers from the fannish community will be running an information table and registry drive.

Registration itself is simple and painless: all you have to do is swab your cheek and fill out a form.

To register you must be between the ages of 16 and 60 and in general good health.

SAVE THE DATE!

Saturday, February 14, 2009
10:00am-6:30pm

Many people do not consider donating because they may not know they can help, but also because they have misconceptions about the donation process. The drive is a great venue for getting your questions answered.

70% of people requiring a transplant need an unrelated donor. A person looking for a stem cell match may find one potential donor in a pool of 20,000, or 1,000,000, or more.

Emru Townsend was a fan and critic. Instead of writing about animation, comics, and technology, last year he spent his time writing about how people could save his life or that of someone just like him at www.healemru.com. This drive is in his memory.

Happy Birthday Jane Yolen!



SKYLARK AWARD



THE E. E. SMITH MEMORIAL AWARD

The Edward E. Smith Memorial Award for Imaginative Fiction (the Skylark) is presented annually by NESFA to some person, who, in the opinion of the membership, has contributed significantly to science fiction, both through work in the field and by exemplifying the personal qualities which made the late "Doc" Smith well-loved by those who knew him.

The award consists of a trophy with a large lens. The winner of the award is chosen by vote of the Regular members of the New England Science Fiction Association, Inc. It is presented at Boskone, NESFA's annual convention.

PAST WINNERS

1966	Frederik Pohl	1981	Frank Kelly Freas †	1996	Joe & Gay Haldeman
1967	Isaac Asimov †	1982	Poul Anderson †	1997	Hal Clement †
1968	John W. Campbell †	1983	Andre Norton †	1998	James White †
1969	Hal Clement †	1984	Robert Silverberg	1999	Bob Eggleton
1970	Judy-Lynn Benjamin del Rey †	1985	Jack Williamson †	2000	Bruce Coville
1971	No Award Given	1986	Wilson (Bob) Tucker †	2001	Ellen Asher
1972	Lester del Rey †	1987	Vincent Di Fate	2002	Dave Langford
1973	Larry Niven	1988	C. J. Cherryh	2003	Patrick & Teresa Nielsen Hayden
1974	Ben Bova	1989	Gene Wolfe	2004	George R.R. Martin
1975	Gordon R. Dickson †	1990	Jane Yolen	2005	Tamora Pierce
1976	Anne McCaffrey	1991	David Cherry	2006	David G. Hartwell
1977	Jack Gaughan †	1992	Orson Scott Card	2007	Beth Meacham
1978	Spider Robinson	1993	Tom Doherty	2008	Charles Stross
1979	David Gerrold	1994	Esther M. Friesner		
1980	Jack L. Chalker †	1995	Mike Resnick		

†—deceased

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FiestaCon Contact Information

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GAUGHAN AWARD



Jack Gaughan surrounded by fans at Boskone 6 in 1969 where he was Guest of Honor.

THE JACK GAUGHAN AWARD FOR BEST EMERGING ARTIST

The Gaughan Award honors the memory of Jack Gaughan, a long-time friend of fandom and one of the finest SF artists of the 20th century. Because Jack felt it was important to encourage and recognize new blood in the field, The New England Science Fiction Association, Inc., presents the Gaughan Award annually to an emerging artist (an artist who has become a professional within the past five years) chosen by a panel of judges.

The winner of the Gaughan Award is announced during Boskone, NESFA's annual convention.

PAST WINNERS

1986	Stephen Hickman	1998	Donato Giancola
1987	Val Lakey Lindahn	1999	Brom
1988	Bob Eggleton	2000	Stephen Daniele
1989	Dell Harris	2001	Mark Zug
1990	Keith Parkinson	2002	Terese Nielsen
1991	Richard Hescox	2003	Martina Pilcerova
1992	Jody Lee	2004	Justin Sweet
1993	Nicholas Jainschigg	2005	Adam Rex
1994	Dorian Vallejo	2006	Scott M. Fischer
1995	Bruce Jensen	2007	Dan Dos Santos
1996	Charles J. Lang	2008	Shelly Wan
1997	Lisa Snellings-Clark		

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Warren Buff: warrenmbuff@gmail.com

Sir Walter Raleigh art by J. Andrew World

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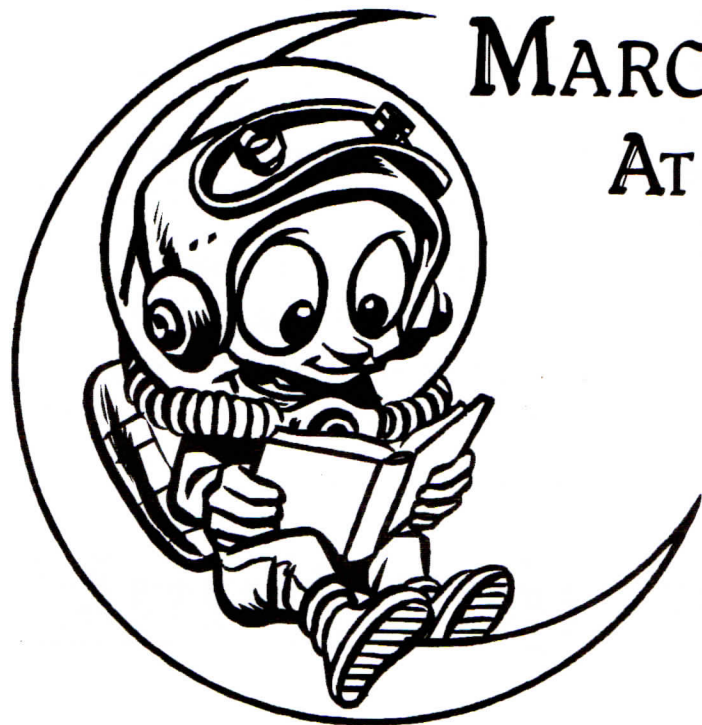
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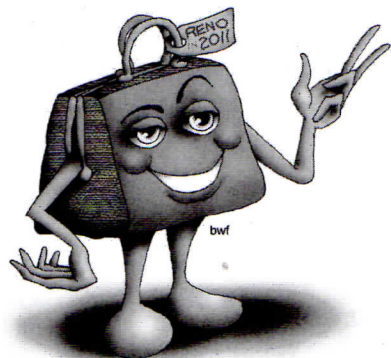
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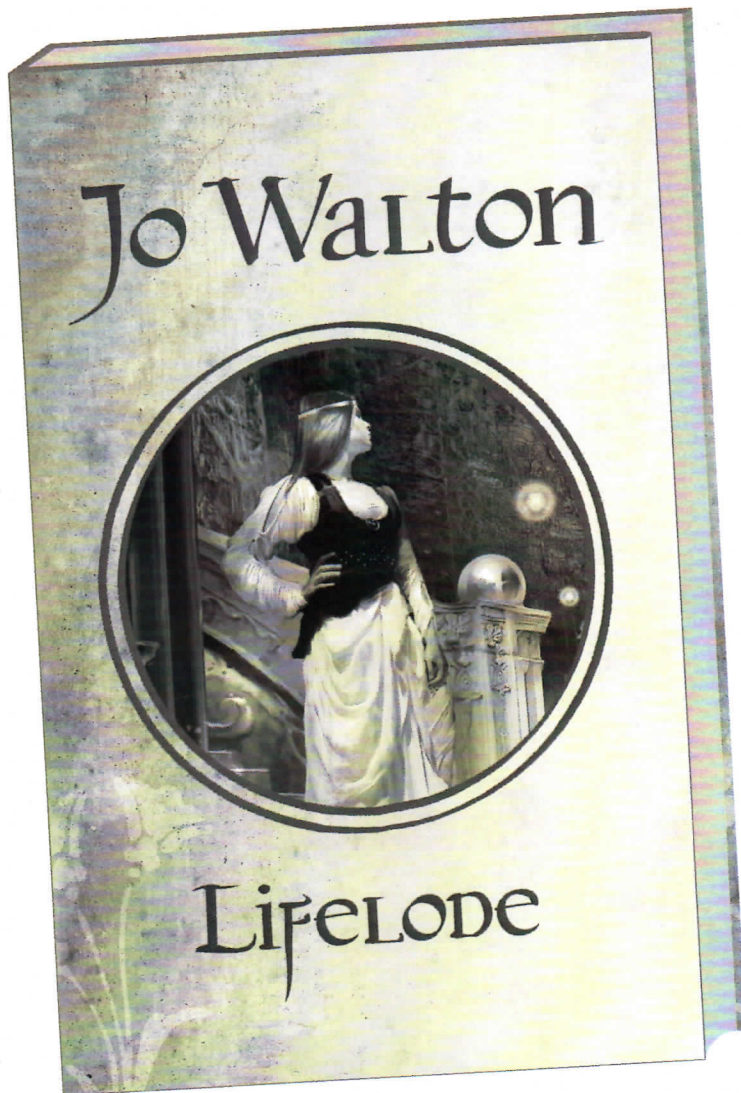
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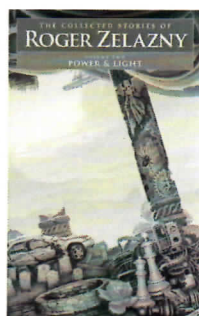
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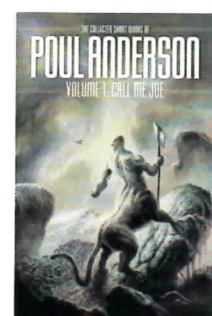
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